

## Editor's Note

JUST after I retired from The Ohio State University several years ago, David Huron told me of his plans for a new research journal. Because it was to be web-based, the new journal would enjoy global accessibility, and could include graphic and audio examples not feasible with paper-and-ink journals. The journal would be set up to encourage in-depth discussions through a public-peer review process. Its scope would be impressively broad, encompassing all aspects of empirical research in music.

David's vision was exciting and his enthusiasm was contagious. When he asked me to serve as editor of *Empirical Musicology Review*, I incautiously agreed to do it—but at least had the presence of mind to request that my editorship be limited to two years, long enough to help lay the groundwork and get the publication process underway.

This issue wraps up EMR's second year of publication, and it is gratifying to see that the journal indeed has its sea legs solidly under it. *Empirical Musicology Review* has served as a forum for articles, commentaries, and reviews on broad-ranging topics, contributed by many of the field's leading researchers. EMR's contents are permanently archived and available globally without subscription charge or advertising.

This success is due in great measure to the journal's distinguished Editorial Board, whom I would like to thank by name: Jeanne Bamberger, Judith Becker, Eric Clarke, Nicholas Cook, Eugenia Costa-Giomi, Steven Demorest, Zohar Eitan, Robert Gjerdingen, Henkjan Honing, David Huron, Elizabeth Marvin, Ken'ichi Miyazaki, Aniruddh Patel, Katherine Stevens, William Forde Thompson, William Thomson, and Petri Toiviainen. My very sincere gratitude goes to the journal's extremely diligent and resourceful information technology manager, P. Douglas Reeder.

I am delighted to announce that William Forde Thompson has agreed to succeed me as EMR's editor, beginning with the January 2008 issue. Bill's strong international research reputation and broad research perspective will serve him well in his tenure as editor of *Empirical Musicology Review*, and my very best wishes are with him.